



Audition Advice

The following advice is presented to help you succeed – not just with this audition, but any audition you ever take during your playing career.

BEFORE THE AUDITION

- Get an early start. If you wait until the last minute to put together your audition, it will **not** go well. Prepare a little each day, maybe breaking it up into reasonable chunks: *Today I will work on my chromatic scale. Tomorrow, I will work on the first excerpt.* Etc.
- The greatest source of anxiety during an audition is failure to adequately prepare the materials. If you are well-prepared, you will be much less nervous! Preparation includes knowing the correct tempos, styles, articulations, etc., *in addition to* knowing the correct notes and rhythms. Basically...prepare your excerpts until you cannot play them wrong.
- Don't know what a musical term means? There's Google. Don't know how one of the excerpts goes? There's YouTube or Spotify. Don't know if you're in tune or if you've got the correct tempo? There is an app for that. Don't know your scales? There are tons of online resources to help you learn them. **Use** these resources to ensure that you are prepared for your audition. Give yourself the best chance for a positive experience. If you fail to prepare, be prepared to fail.
- Work on your scales and arpeggios. ALL of them, including the chromatic scale. While most auditions will not ask for minor scales, it is wise to know all of them as well. Know all of your major scales (and the chromatic scale) by heart.
- Be on time and warmed up. Make sure your instrument and reeds/equipment are working properly, and leave your case outside of the audition room.

DURING THE AUDITION

- Dress somewhat professionally for the audition. How you look has an impact on how people listening to you *perceive* your playing. Dress sloppily, and listeners are more apt to hear your mistakes. It will also make you feel subconsciously less confident. If you dress in a semi-professional manner, you will **feel** more professional...and if you feel professional, you are more likely to have a great audition. You don't have to wear a suit or a fancy dress...but flip flops and a ragged t-shirt are probably a (very) bad idea.
- Do not "aim" your instrument at the judges, especially if you are a directional instrument like the trumpet or trombone. Aim slightly to the side of the listeners.
- Don't start a passage over if you make a mistake, and don't ask "*Can I start over?*" If you make a mistake, *recover* from it, and keep going. Quite often, audition judges are listening for your ability to recover from mistakes, as much as anything else you might have prepared.

- Don't make excuses or apologies for anything, and don't draw attention to any problems. It is possible that the judging panel may not have noticed.
- Perform the correct tempos! Use a metronome in your preparations to help you with this, and do not slow down just because a passage is tricky, or speed up because a passage is easy. Maintain a steady tempo throughout, unless the music calls for something different.
- Think about style and interpretation...don't just come in and play a "vanilla" rendition of the excerpts, devoid of dynamics, articulations, or *feeling*. Let your musicianship shine through. If you are asked to prepare your own interpretation of an excerpt, then prepare SOME kind of interpretation. ANYTHING. It can be as simple and tasteful as this:

The image shows a handwritten musical score for the first movement of 'Le Roi d'ys, Overture' by Lalo. The score is written on three staves in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The tempo is marked as quarter note = 45. The score is annotated with various performance instructions in handwritten ink, including dynamics like 'mp', 'more grace', 'p', and 'mf', articulations like 'push' and 'connect', and phrasing like 'almost stunted' and 'HERE!'. There are also some notes like 'President's own ID: 42' and 'X NOT SO FAST'.

- In general, you should always execute rests at their given duration, without altering the tempo. However, if there is a section of the music with a long rest, you may ask how the judges wish for you to proceed before you begin the music.
- Pay special attention to note durations...especially sustained notes. If you have a dotted half note at the end of a phrase, the judges expect to hear 3 beats, not 2, not 2.5, not 3.25, etc.
- Take the time to imagine the mood, style, and character of the excerpts you are playing before you begin. Pausing to gather your thoughts will also allow you to mindfully breathe, which may help lower your anxiety and put you in a more relaxed state.

AFTER THE AUDITION

- Relax. It isn't life or death. You may take several auditions throughout the course of your career, and each one is an opportunity to learn what you can do better. We expect that many, if not most of you, will be nervous/anxious...and this is ok. Seriously.
- At an audition like this, we are basically looking for students who are good players with potential to grow as musicians...we are **not** looking for perfection. Deficiencies and mistakes can be overlooked if there is talent, determination to succeed, and a willingness to work hard.

Best of luck to you as you prepare your audition materials!



- 1 CHROMATIC SCALE** - Starting on any preferred pitch, perform a **two-octave** chromatic scale; articulated on the way up, and slurred on the way down.
- 2 SCALES** - Play at least **four (4)** scales with arpeggios (any major and/or minor scales are acceptable). All scales should be at least **two octaves**, articulated on the way up, and slurred on the way down (including the arpeggio). Please announce your scales before performing them.
- 3 INTERPRETATION** - Create an interpretation of the excerpt below that represents your most mature musicianship, including choices such as tempo, articulations, dynamics, phrasing, etc.

Colonial Song - Percy Aldridge Grainger

Musical score for *Colonial Song* by Percy Aldridge Grainger. The score is written for Bass Clarinet in G major (one flat) and 4/4 time. It consists of three staves of music. The first staff begins with a whole rest followed by a series of eighth and quarter notes. The second staff features a triplet of eighth notes and a quarter note. The third staff concludes with a double bar line.

- 4 EXCERPTS** - Play any **two** of the following three excerpts. Those who wish to be considered for a **principal/1st chair** position should play **all three** excerpts.

Profanation from Symphony No. 1 - Leonard Bernstein/tr. Bencriscutto

(♩ = c. 132)

Musical score for *Profanation from Symphony No. 1* by Leonard Bernstein, transcribed by Bencriscutto. The score is written for Bass Clarinet in D major (two sharps) and 4/4 time. It consists of three staves of music. The first staff begins with a piano (*p*) dynamic marking. The second staff includes a fermata over a whole note. The third staff includes a mezzo-piano (*mp*) dynamic marking and ends with a fermata and an arrow pointing to the right.

Wind Symphony Auditions, FALL 2025 - Bass Clarinet

Symphonic Metamorphosis, Mvmt. IV - Paul Hindemith/tr. Wilson [Audio: ~0:10 mark on most recordings]

$\text{♩} = 80$

mp *mf* *f* *mf*

Detailed description: This musical score is for the Bass Clarinet part of the fourth movement of Hindemith's 'Symphonic Metamorphosis'. It is written in 3/2 time with a tempo of quarter note = 80. The key signature has two flats. The first staff begins with a mezzo-piano (*mp*) dynamic and features a melodic line with a slur and a crescendo leading to a mezzo-forte (*mf*) dynamic. The second staff continues the melodic line with a mezzo-forte (*mf*) dynamic, followed by a crescendo to a forte (*f*) dynamic. The third staff concludes the passage with a mezzo-forte (*mf*) dynamic, ending with a fermata over a whole note.

Sinfonietta, Mvmt. II - Ingolf Dahl [Audio: ~2:35 mark on most recordings]

$\text{♩} = \text{c. } 63$

f *p* *mf*

Detailed description: This musical score is for the Bass Clarinet part of the second movement of Dahl's 'Sinfonietta'. It is written in 12/8 time with a tempo of quarter note = c. 63. The key signature has two flats. The first staff begins with a forte (*f*) dynamic and features a melodic line with a slur. The second staff continues the melodic line with a piano (*p*) dynamic, followed by a double bar line and a second ending marked with a '2'. The third staff concludes the passage with a mezzo-forte (*mf*) dynamic, ending with a fermata over a whole note.